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# Art Gallery of Ontario

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*\*Deceased July 2, 1977*



## President's Report

As this report goes off to the printers the completed Art Gallery of Ontario has been open for six months; long enough to prove that the 12 years of planning and the expenditure of \$25,000,000 have been fully vindicated. The new building is serving its intended purposes remarkably well.

Before reporting on how the Gallery is serving the community however it is appropriate to salute a number of generous friends. In the new Canadian Wing are the Georgia Ridley and John Ridley galleries and the J.S. McLean Gallery—the rooms that are the permanent home of our Canadian Historic Collection. The large gallery of Contemporary Canadian Art is the Signy Eaton Gallery. The Walter Trier Gallery of Satirical Art forms a link between the Canadian Wing and the Print and Drawing Gallery. Below the Canadian galleries, on the main floor, is the Edward P. Taylor Reference Library and Audio-Visual Centre. And, more familiar to us because we have had their enjoyment since 1974, are the great Zacks Galleries and the marvellous Henry Moore Sculpture Centre.

The names of these spaces are in recognition of very generous gifts to the Gallery for which all of us concerned with this institution are indebted.

The Gallery is now in a most happy and indeed probably a unique capital position in Canada. For not only is the new structure totally paid for but we have been able to add over one million dollars to the capital investments of The Art Gallery of Ontario Foundation during the past year. The income earned by this money will be used for art purchases and special Gallery projects not otherwise possible.

I remind you, of course, that the financial base from which we set out on the whole venture of the new Art Gallery of Ontario was a generous and far-sighted grant from the Province. A large part of the cost of the Canadian Wing was met by a generous Federal Government grant. And we have reason to be grateful to all who buy Wintario tickets—because some of that money has reached us through grants authorized by the Department of Culture and Recreation. But I must stress that the generosity of private individuals and corporations was crucial.

Of course the reasons for all this generosity are a love and respect for art; and so you will judge the building by how well it presents the collection and the many loan exhibitions. In his report that follows, the Director lists an astonishingly varied range of exhibitions offered during the first half-year of the life of the new Art Gallery of Ontario.

The Gallery now has more than a thousand visitors every day on average. A demonstration of relevance that should be a matter of pride to a great many people: to the fine men and women on our staff; to many volunteers both in the Volunteer Committee and in other committees; to the trustees; and to the Director. I thank them all most warmly.

George G. Sinclair  
President, Board of Trustees



Jean Honoré Fragonard, French, 1732-1806

**Melissa leads Ruggiero and Astolfo to Logistilla, n.d.**

Chalk, pen and ink and wash on paper  
40 x 26 cm., 15<sup>3</sup>/<sub>4</sub> x 10<sup>1</sup>/<sub>4</sub> in., (paper, comp.)

Purchase, 1978



## Director's Report



Henry Moore, British, b. 1898  
**Studies for Square Sculpture, 1961, (recto)**  
Charcoal, felt pen and watercolour  
29 x 23.8 cm., 11<sup>7</sup>/<sub>16</sub> x 9<sup>3</sup>/<sub>8</sub> in.  
Purchase, 1978

Each year brings its unique combinations and permutations of challenges and accomplishments. Each annual report therefore must attempt to give a perspective on the year under review. With the opening of Stage II on September 24, 1977 the Gallery completed its master building plan and provided a magnificently successful home for its Canadian collections. The excitement of the opening celebrations was sustained throughout the fall and long winter by a series of unusually important and varied exhibitions.

Because collecting and exhibiting art is the core of our *raison d'être*, the following account of the year's activities is intended to place the major emphasis on the Curatorial branch.

On January 13, the Director announced the completion, as of June 30, 1978, of Dr. Richard J. Wattenmaker's term as Chief Curator. Dr. Wattenmaker will have served six years in his capacity as head of the Curatorial Department, during which time he has made a significant and lasting contribution to the Art Gallery. He was deeply involved in the work of the Building Committee and the construction of both Stages I and II of our new \$25,000,000 museum complex, as well as being responsible for overseeing nine departments. During his tenure the number of exhibitions initiated by the Gallery greatly increased. Dr. Wattenmaker personally organized *The Art of Jean Hugo* (1973), *The Fauves* (1975), *Puvis de Chavannes and The Modern Tradition* (1975) and *The Dutch Cityscape in the 17th Century and its Sources* (1977), all accompanied by scholarly catalogues which have received international recognition. The Gallery's *Handbook/Catalogue illustré* (1974) was also a special project of his. Dr. Wattenmaker arranged for a series of overseas long-term loan agreements comprising more than 200 works of art from the 16th through the 20th centuries, which are currently on display throughout the gallery. Under his guidance the old master paintings in the collection were reframed with antique period frames.

It is with much regret that we view Dr. Wattenmaker's departure, for his years at the Gallery have been marked by outstanding achievements and added lustre to the Gallery's name both nationally and internationally.

Before beginning the report by branch and department, may I express my gratitude to the President, Mr. George Sinclair, who completes this spring his two-year term; to the members of the Board and committees, the Chairman of the Volunteer Committee and all the Volunteers. But, above all, may I thank the staff for another year of extraordinarily dedicated work.

The Ministry of Culture and Recreation, Province of Ontario; the National Museums of Canada; the Canada Council; the Municipality of Metropolitan Toronto; and the Corporation of the City of Toronto deserve the thanks of all the citizens for their reliable financial support in difficult economic times.



## Curatorial Branch



**Dr. Richard J. Wattenmaker**  
Chief Curator, 1972-1978

In June, 1977, the Chief Curator attended the opening of *The Dutch Cityscape in the 17th Century and its Sources* at the Amsterdam Historisch Museum, together with the Director, who delivered an address on the occasion. Dr. Wattenmaker subsequently visited museums in Europe, including the Rubens exhibition in Antwerp. In September the Dutch Cityscape exhibition opened in Toronto, installed in the old master galleries and inaugurating the new Margaret Eaton Gallery in Stage II. Both the show and the catalogue, to which Dr. Wattenmaker contributed a substantial introduction, received and continue to receive international acclaim. Coinciding with the opening, Dr. Wattenmaker installed over 90 paintings and sculptures in the Zacks Gallery North, presenting a cross-section of 19th and 20th century art from the permanent collection and long-term loans.

In March, 1978, Dr. Wattenmaker travelled again to the Netherlands, in connection with a new project, an exhibition entitled *Vincent van Gogh and the Birth of Cloisonism*, being organized by Dr. Bogomila Welsh-Ovcharov and undertaken in conjunction with the Rijksmuseum Vincent van Gogh, Amsterdam. This exhibition is scheduled to occur in the latter part of 1980.

In addition to assisting in the design of and overseeing the installation of virtually every exhibition and hanging, the Curatorial Co-ordinator William Auchterlonie was principally responsible for the installation of *Art from Zaire*, the *Allan R. Fleming Retrospective*, *Canadian Contemporary Tapestries*, *Impresario: Ambroise Vollard* and *A Selection of Contemporary Sculpture from the Permanent Collection*. Mr. Auchterlonie also organized

two exhibitions for the Gallery of Contemporary Art—*Planetary Works: Scott/Vazan* and *Melvin Charney: Other Monuments—1970-1977*. As well as these activities, he published a review of Peter Watkin's "Edvard Munch" in *Art Magazine*.

During the past year Ms. Marta Hejlovà, Assistant Curator, has been occupied primarily with work on the *Summary Catalogue of American and European Paintings*, checking and up-dating the photographic documentation of nearly 500 pictures in the permanent collection, and researching and verifying the catalogue data. She also selected, co-ordinated and installed an exhibition of *European Drawings and Watercolours at the Art Gallery of Ontario* (summer 1977) and in December installed the first exhibition made possible by the Trier-Fodor Foundation fund: *Artists, Authors, and Others: Drawings by David Levine*.

### Canadian Historical Art

The highlight of the season was the exhibition, *Lawren S. Harris: Urban Scenes and Wilderness Landscapes, 1906-1930*, organized by Jeremy Adamson, Curator of Canadian Historical Art. The exhibition was extraordinarily well-attended, and the catalogue, by Mr. Adamson, is a major milestone in the serious study of Canadian art. He also organized and wrote the catalogues for the exhibitions *Canadian Paintings in the University of Toronto*, and *From Ocean to Ocean: Nineteenth Century Water Colour Painting in Canada*, as well as being responsible for installing a selection of the Gallery's Canadian historical works of art in the Georgia Ridley, John Ridley and J.S. McLean Galleries of the new Canadian wing.

Mr. Adamson was granted a year's leave of absence to take up an appointment as a Smithsonian Fellow at the National Collection of Fine Arts in Washington, D.C. from January 1978. During this period, Mr. Peter Gale assumes the responsibility of Acting Curator of Canadian Historical Art.

### Contemporary Art

During 1977/78 the department of contemporary art hosted two significant retrospective exhibitions: *Guido Molinari*, organized by the National Gallery of Canada, and *Pierre Alechinsky*, the First Pittsburgh International Series Exhibition, originating with the Carnegie Institute in Pittsburgh. Other contemporary exhibitions organized or hosted included one-person shows of Allan Fleming, Jerry Ferguson and Suzy Lake; *In Video*, a cross-section of international video art, including an installation by Dan Graham; and *Planetary Works: Scott/Vazan*. A major responsibility of Dr. Roald Nasgaard, Curator of Contemporary Art, was the planning and installation of the permanent collection of contemporary Canadian art for the Signy Eaton Gallery in the new Canadian Wing, the first such permanent hanging in the history of the Art Gallery. During the summer Dr. Nasgaard spent several weeks visiting the Art Fairs in Basel and Bologna, *Documenta 6* and major European museum collections. In the line of duty he edited an issue of *Vie des Arts* devoted to Toronto art; contributed the introductory



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text to the catalogue for the *Queen's Silver Jubilee Collection*, to be circulated by the Gallery's Extension Department; lectured on current directions in Canadian art at the Canadian Cultural Centre in Paris; and taught a seminar in contemporary art at York University.

### **Prints and Drawings**

The Walter Trier Gallery has increased the exhibition space for prints and drawings by one third, and provided an area for an exhibition programme parallel to that in the Print and Drawing Gallery. Eleven exhibitions were shown in the two galleries, among them *Drawings by Gaspar Van Wittel, Delacroix and the French Romantic Print, Impresario: Ambroise Vollard, Forty-Two Watercolours from the Victoria and Albert Museum, The Inuit Print*, and two special exhibitions from the collection which have been made available for circulation in the Province: *New Acquisitions of Contemporary Prints and Drawings*, and *Recent Acquisitions of Old Master Prints*.

Special storage facilities for works of art on paper have been set up. One vault has been divided into a large storage area and a small seminar room. The seminar room, furnished with tapestries and antiques from the Bickell Bequest, is designed to accommodate serious students of prints and drawings.

During the year a separate Print and Drawing Acquisition Committee was formally established under the chairmanship of Dr. David McTavish, Assistant Professor in the Department of Art History at Queen's University. The committee will oversee the custody of all works on paper in the collection, including those acquired by the other acquisition committees. It will focus its energies on the acquisition of non-Canadian prints and drawings from 1400–1945 in order to complement the activities of the other committees.

The Curator, Katharine A. Jordan, attended the Annual Meeting of the Print Council of America in Washington, D.C. and conducted research in Washington, New York and Philadelphia. Ms. Jordan returned for a six-week period to her former position in the Department of Prints and Drawings at the British Museum, where she continued her research on the etchings and lithographs of J.A.M. Whistler and his contemporaries. Ms. Jordan contributed eighty catalogue entries toward the forthcoming catalogue raisonné of Charles Rennie Mackintosh drawings by Roger Billcliffe. She delivered two public lectures, "A Strange Fusion of Heaven and Earth: Delacroix's Illustrations of Goëthe's Faust," at the Art Gallery of Ontario, and "A History of Watercolours in Britain and Canada" at Waterloo University. She also contributed to a special CBC radio production on Japanese prints and their impact on the West.

### **Henry Moore Sculpture Centre**

The Curator of the Henry Moore Sculpture Centre, Dr. Alan Wilkinson, spent the spring of 1977 in London writing *The Drawings of Henry Moore*, the catalogue for a major exhibition organized jointly by the Art Gallery of Ontario and the Tate Gallery, London. In May he attended the opening of the Henry Moore exhibition at

the Orangerie des Tuileries, Paris, which included eleven sculptures and four drawings from our collection. In October the Moore Curator attended the opening of the exhibition *Henry Moore Sculpture, Drawings and Prints* at the Agnes Etherington Art Centre, Queen's University, Kingston. The majority of works in the exhibition were lent by the Art Gallery of Ontario. Dr. Wilkinson gave a lecture at Queen's University on "The Drawings of Henry Moore." In November the Moore Curator installed *The Drawings of Henry Moore* in the Sam and Ayala Zacks Wing, and in January he travelled to Japan to help with the installation and attend the opening of that exhibition at the Iwaki City Cultural Centre.

### **Registration**

Approximately 200 works of art have been newly accessioned into our collection by Registration. All loans to the Gallery for exhibitions, temporary or extended loans, loan contracts, insurance, shipping, traffic, customs and refurbishment have been processed by this department. Apart from the usual attention to storage locations of the Gallery's permanent collection, as well as loan material storage, the Registration Department is co-ordinating the systematic re-matting on acid-free board and subsequent re-filing and recording of the Prints and Drawings Collection of the Gallery. A new Shipping/Receiving system has been successfully inaugurated. The Registration Department, directed by Mrs. Eva Robinson, continues to be involved with the National Inventory Programme, and additional responsibilities were added to the Department with regard to the Cultural Property Export and Import Act.

### **Conservation**

Mr. Eduard Zukowski, Chief Conservator, carried out treatment of 21 paintings, Canadian and European, in the Gallery's collections, including complete restoration of Lawren S. Harris' *Red Houses* and Emily Carr's *Kispiax Village*, and the cleaning of J.W. Morrice's *Sailing Boats*. He also worked on the restoration of a number of paintings in connection with the Lawren S. Harris exhibition. In addition, Mr. Zukowski undertook conservation work for the office of the Lieutenant Governor of Ontario, completing work on eight portraits, and restored Homer Watson's *Stumpers at Nightfall* for the Corporation of the City of Cambridge.

Preventative paper conservation was done on nine Canadian watercolours, and approximately 500 works of art on paper have been rematted and reframed by Ralphus Ingleton, Conservator. Mr. Zukowski restored three sculptures by Henry Moore, and carved a new frame for Joseph Legaré's painting *L'Incendie du Quartier Saint-Jean*. In May, 1977 he attended the conference in Leningrad and Moscow of the International Council of Museums and, in June, the meeting of the American Institute for Conservation, held in Boston.

### **Loans**

Throughout the year a sizable number of works from the permanent collection were loaned to important exhibitions in Canada, the United States and Europe.

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James McNeill Whistler, American, 1834-1903

**Nocturne**, 1880, etching on old Dutch paper

20 x 29.5 cm., 7 $\frac{1}{8}$  x 11 $\frac{5}{8}$  in., (paper)

Gift of Touche-Ross, 1978



Fifteen sculptures and drawings by Henry Moore were loaned to the Louvre for the exhibition *Henry Moore*. Tom Thomson's *The West Wind* was loaned to the Tom Thomson Memorial Gallery, Owen Sound for their *Tom Thomson Anniversary Exhibition*. Delacroix's *The Fanatics of Tangier* was loaned to the exhibition *New Directions in Nineteenth Century Painting* organized by the Winnipeg Art Gallery. Rembrandt's *Portrait of a Lady with a Lap Dog* and Hals' *Isaak Abrahamsz. Massa* were loaned to the Albright-Knox Art Gallery, Buffalo on an exchange basis. Picasso's *Crouching Woman* was loaned to the Art Museum, Princeton University for the exhibition *El Quatre Gats, Painting in Barcelona* around 1900, and two Fantin-Latour lithographs were loaned to the Utah Museum of Fine Arts for their exhibition *Images of Women: French Prints from 1830-1930*. In all, over 245 works were placed on loan for varying periods to other institutions.

### Accessions

Major purchases of Canadian Historical art made with matching funds from The Art Gallery of Ontario Foundation and Wintario included Blair Bruce's *Landscape with Red Flowers*, 1887; J.W. Morrice's *Scene in Havana*, 1915; David Milne's *New York Roofs*, c. 1912 and *Cabin Shelf*, 1934. Other works by Horatio Walker, C.J. Way, William Sawyer and Washington Friend were also accessions.

Among important gifts to the Canadian Historical Collection were Helen McNicoll's *Landscape with Cows*, gift of Mrs. R. Fraser Elliott; *Winter Landscape* by Maurice Cullen, gift of Mr. and Mrs. Alan Steiner; J.E.H. MacDonald's *Harvest Evening, Thornhill*, 1917, gift of Mr. Jennings D. Young; and *Landscape and Woodland Interior*, by Edmond Dyonnet, gifts of Mr. James Matson. Loans from the Ontario Heritage Foundation included F.H. Varley's *Liberation*, 1936-37, gift of Mr. John B. Ridley; 125 drawings, water colours and oil sketches by F.H. Varley, gift of Mrs. Donald McKay, and J.E.H. MacDonald's *Early Morning, Rocky Mountains*, 1926, gift of Mr. Jules Loeb.

The Henry Moore Sculpture Centre Committee approved the following purchases of works by Moore: *Maquette for Two Forms*, 1966, bronze; *Studies for Square Sculpture*, 1961, water colour; *Sleeping Figures*, (Four Drawings), 1941; and the lithographs: *Standing Figures*, 1950; *Standing and Reclining Figures*, 1950; and *Two Seated Figures in Stone*, 1963. Other works approved for purchase were Jean Arp, *Untitled*, 1933, drawing, and Arnold Newman, *Portrait of Henry Moore*, 1966-72, silverprint (collage).

Among the most important acquisitions made by the contemporary collection during the past year were Willem de Kooning, *Two Women on a Wharf*, 1949; Robert Morris, *Wheels*, 1963, gift from the Volunteer Committee



Henry Moore, British, b. 1898

**Maquette for Two Forms**, 1966, bronze

Height: 9.9 cm., 3<sup>7</sup>/<sub>8</sub> in., (with base)

Purchase, 1978



Fund, 1977; and Paul Emile Borduas, *Untitled*, 1942, gift from the Junior Committee Fund, 1977.

Important purchases of contemporary art made with matching funds from The Art Gallery of Ontario Foundation and Wintario included Jack Bush, *Robbin's Egg*, 1960; Gershon Iskowitz, *Uplands H*, 1972; Guido Molinari, *Blue Triptych* 1973; Michael Snow, *Encyclopedia*, 1965; as well as works by Royden Rabinowitch, Agnes Martin, Jean-Paul Riopelle, Bill Vazan, Jock Macdonald, and Gordon Rayner. Among other significant gifts were Gene Davis, *Black Panther*, 1970, gift of Mr. and Mrs. Harry Shier; Alex Katz, *Swimmer*; Ellsworth Kelly, *Coloured Paper Images No. XII*, 1976; James Rosenquist, *Black Tie*, 1977, and Jim Dine, *Red Robe*, 1977, gifts of Touche Ross, 1977; Robert Motherwell, *Untitled* and Roy Lichtenstein, *Landscape 4*, 1967, gifts of Aaron Milrad; and Yves Gaucher, *Transitions*, a portfolio of eight lithographs, gift of David Silcox. *Rouge, bleu, vert*, 1971, by Yves Gaucher, was purchased with the assistance of The Canada Council Special Purchase Assistance Program, 1977.

The number and importance of acquisitions of old master, Canadian, and contemporary prints and drawings has increased this year thanks to assistance from Wintario in the Canadian sphere, and to generous discretionary funds made available by Touche-Ross, the Trier-Fodor Foundation, Confederation Life Insurance Company, and the Canadian Imperial Bank of Commerce.

In the old master field these funds have facilitated the more consistent purchase of 19th century French and English prints. Among the lithographs are works by Delacroix, Bonnard, Redon, and a group of ten Whistlers from the Birnie-Philip Estate at the University of Glasgow. Among the etchings acquired are works by Goya, Manet, Delacroix, Meryon, Whistler and Sickert. The old master print collection has been enriched by the addition of forty-five prints from the collection of Mr. Ralph Presgrave, including works by H. Aldegraver (1502–after 1555), H.S. Beham (1500–50), and W. Hollar (1607–77). A large number of contemporary and historical Canadian works on paper was acquired, among them prints by Robert Motherwell, and drawings and watercolours by Horatio Walker. With the assistance of the Old Masters Committee, the Prints and Drawings Collection Committee purchased a drawing, "Melissa leads Ruggiero and Astolfo to Logostilla," one in a series of 151 illustrations made by Jean Honoré Fragonard (French, 1732–1806) for Ariosto's *Orlando Furioso*.

#### **Edward P. Taylor Reference Library**

The principal event of the year was the return of the library from its temporary quarters at 203 College Street to the Art Gallery. It now occupies 4,606 sq. ft. on the main floor of the Canadian Wing and has been named the Edward P. Taylor Reference Library.



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The Library's second move in seven years involved a considerable amount of planning. We acknowledge with gratitude the help and advice of the *ad hoc* Library Committee under the chairmanship of Mr. Marvin Gelber, and of Mrs. Donella Taylor and Mrs. Arnold C. Matthews. The professional advice of Mr. G. Damon, library planning consultant, was invaluable.

The move took place in April but the Library was available only to the Gallery staff until the official opening in September. During the interval 648 cartons were packed, unpacked and shelved, 10,000 files were inserted in 136 file drawers, the catalogue was expanded from 105 to 210 drawers, and the number of shelves was increased from 1775 to 2279. Innumerable internal re-adjustments were also made. The conspicuous energy and devotion of the staff was manifest on this occasion.

Since the opening the use of the library has increased 85 per cent; at present there is an average of 415 readers a month. One full-time library technician has been added to the staff, bringing the total to six.

An historical selection of Art Gallery publications was displayed to coincide with the opening. Since then a display of the periodical *Derrière le Miroir* (part of a gift from Mr. Walter Carsen) and one of British, American and Canadian Book-Jackets have been mounted.

A notable gap in the reference section was filled by the traditional and timely generosity of the Volunteer Committee which donated the Catalogue of the Library of Museum of Modern Art in 14 volumes. Gifts were also received from Mr. Walter Carsen, Mrs. Walter Gordon, Mr. William Rueter, Mrs. Yvonne Housser and Mr. A. Isaacs. A dozen exhibition catalogues devoted to Rubens were acquired on the occasion of the 400th anniversary of his birth. Two uncommon acquisitions were an album of early lithographic views of Italy by J. Mérimot (London, 1797) and a signed photograph of Ernest Seton Thompson, dated 1902.

In the autumn the librarian travelled to Vienna and Paris visiting museums, libraries and exhibitions; Mrs. Karen McKenzie, Senior Cataloguer, attended the 1978 ARLIS/NA conference in New York.

Publications by the staff included two articles by Mr. Larry Pfaff, Library Research Assistant, on the library of A.J. Bell, a Toronto book-collector, published in *Renaissance & Reformation*, n.s.l. (1977) and in the *Papers of the Bibliographical Society of Canada*, XV (1976). A picture-frame by J.E.H. MacDonald was published by the librarian in *Racar*, IV:1 (1977).

### Photographic Services

During the year, Photographic Services photographed over 750 works of art, covered 265 location assignments, and supplied more than 6,100 photo-prints for publication, press, research and accession records. Colour slides—a total production of over 9,980—were made for the holdings of the Audio-Visual Centre, The Grange, and other departments. In preparation for the *Summary Catalogue of American and European Painting*, paintings were rephotographed for improved negative quality. Special display enlargements were prepared for The Grange, Curatorial and Education departments'

exhibitions. A major undertaking by the Photographic Technician has been the transfer of over 1,000 old nitrate base negatives onto safety film. The cataloguing and indexing of negatives and transparencies with corresponding references, and the organization of non-collection photographic records continue to be a key responsibility. The Gallery's permanent collection, installation and programmes have increased by 1,759 photographic accessions.

Orders from outside continued to increase with requests for photographs, transparencies, colour separations and slides, for uses in books, periodicals, reproduction cards, film and academic study. On 251 occasions reproduction and copyright permissions were negotiated for releases of our collection, as well as of non-collection material available through the department. More than 560 photographs and 182 new photographic assignments were handled in connection with outside users. The department continues the programme of slide production and educational sets. 2,760 slides were made from exhibitions, *The Dutch Cityscape in the 17th Century and its Sources*, and *Lawren S. Harris: Urban Scenes and Wilderness Landscapes 1906–1930*, and over 7,255 slides representing our permanent collection were sold.

In the Photo-studio and lab, recently introduced new film and processing materials required modification and alteration to our existing processing system. After considerable testing we can now be assured of improved capabilities of rendering colour photographically.

Ms. Maia-Mari Sutnik, the Coordinator of Photographic Services attended a seminar for the Preservation of Photographic Images, at the Research Center, Rochester Institute of Technology. The Head Photographer, James Chambers, conducted training periods for staff members of other departments in the use of photographic equipment. The department has also assisted other institutions in the Province with methods and systems in the organization of photographic collections.

### Publications

This has been an exceptionally busy and productive year. Editing of the English portion of the bilingual (English/Dutch) catalogue, *The Dutch Cityscape in the 17th Century and its Sources* (printed in Amsterdam and published by the Amsterdam Historisch Museum and the Art Gallery of Ontario) was followed closely by editing and production of *Lawren S. Harris: Urban Scenes and Wilderness Landscapes 1906–1930*.

The department shared responsibility, as well, for *Gifts at the Gallery*, the Annual Report, *Planetary Works*, *ImPOSITIONS* and the *events* every two months. In addition, the *Artists with their Work* catalogue, the Audio-Visual Centre catalogue, Extension Services' *Catalogue of Exhibitions Circulating 1977–78*, the highly successful Art Supplement to *The Globe and Mail* sponsored by the Volunteer Committee, and Extension Services catalogues *From Ocean to Ocean*, *Paintings in the University of Toronto*, *Collins/Pachter/Tinkl*, and *Nightlife* received editorial attention. We continue to process job printing: business forms and cards, invitations, etc.,

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Pierre Bonnard, French, 1867-1947

**Rue, Le Soir, Sous la pluie**, n.d., lithograph on paper  
25.6 x 35.4 cm., 10<sup>1</sup>/<sub>16</sub> x 13<sup>15</sup>/<sub>16</sub> in., (comp)

Gift of Touche-Ross, 1977



and to check all copy to be set in print by the Gallery.

Contact with the American Federation of Arts is bearing fruit in the co-operative selling of publications by U.S. and Canadian institutions through that Federation—a partial answer to the perpetual problem of wider distribution.

The Head of Publications attended the joint annual conference of the Northeast Museums Conference and Ontario Museum Association, November 2–5, 1977, in Toronto, and a January–February 1978 seminar entitled Design and Production organized at OISE by the Book Publishers' Professional Association (Toronto). Mrs. Koyama continues to serve on the Publications Committee of the Ontario Museum Association, and on the Gallery Shop Committee.

#### **Preparation Department**

Under the leadership of Chief Preparator John Ruseckas, the Preparation Department completed over 50 installations including Curatorial exhibitions, regular installations for Art Rental and The Grange and installations in Gallery E, the Grange Court Restaurant and the Members' Lounge. The year was especially busy for

Preparation because of the major hangings in conjunction with the opening of Stage II.

Special projects outside the Gallery included the installation and dismantling of the Eaton Centre exhibition and the installation of contemporary Canadian sculpture in the Sculpture Garden. The transfer of the print and drawing storage to its permanent new home and the subsequent modification of its former vault location to form the Registrar's examination area was a major task, begun in the fall, which will be completed in the summer of 1978.

Several exhibitions including Peter Kolisnyk, Gerald Ferguson and most of *The Drawings of Henry Moore* were crated for touring.

A number of the installations were monumental tasks, including *The Dutch Cityscape in the 17th Century and its Sources*, *Impresario—Ambroise Vollard*, *Lawren S. Harris: Urban Scenes and Wilderness Landscapes, 1906–1930*, *Pierre Alechinsky*, and *The Drawings of Henry Moore*, for which it was necessary to construct and finish over 25 portable wall units. Nearly 200 works of art were framed for the Moore show alone, in addition to the usual yearly framing of approximately 400 pieces.



## The Grange

For The Grange 1977-78 was a year of cut-backs. In order to operate with five less staff, it was necessary to close all day Tuesday and on Thursday evening. The concert and film programmes were dropped, and we have had to let many of the behind-the-scenes jobs slide.

In spite of this, the number of visitors to The Grange, 54,821, is 2,600 more than last year. This increase is partly due to the opening of the new Canadian Wing, but can also be traced to increased school attendance. Teachers of history, social studies, architecture, furniture design and even English, from kindergarten to university, have found The Grange to be a great resource.

The eight historic interpreters and seven volunteer staff, having talked about the life led by the people in the Town of York, take a small group through the house talking about the life of a gentleman, his family and his servants in The Grange of 1835. The students may make spills, pile wood, knead the dough, make grease cakes, stir the mincemeat, string popcorn, play cards, write with quill pens or learn one of the skills of a child in early York. All sample the bread, perhaps with marmalade or jam, and the younger grades don costumes.

Our programme for adults varies from a visit of an Historical Society who are about to restore a house, to a visit of a senior citizens group on an outing. The afternoon lectures are attended by people who wish to hear about life in a gentleman's house or, on Wednesdays, by those who wish a specific aspect of the 19th century. The talks range from Lights and Lamps through Chinese Export Porcelain, to Medicine in the 19th Century.

The staff are encouraged to do research on many aspects of life in the 19th century and, through this research, to initiate small exhibitions in one of our three areas, the Grange Corridor, the Cafeteria Corridor, and the Music Room. We held seven exhibitions in the Music Room covering such diversified topics as Medicine, Illuminated Addresses and Toys.

The two lecture courses were well attended; the first discussed the preservation and restoration of an historic house as a private dwelling, and the second, the watercolour painters whose work might have been seen by those who lived in The Grange.

The Assistant Archivist has continued with the establishment of an Archives for the Gallery. Under the Records Management Programme the final rearrangement and indexing of the material, in written, visual and audio form, which covers the period from 1900 to the present is progressing nicely.

Our staff continued to be called upon to help other sites. Our Historic Housekeeper helped set up the kitchen at Fort George and to train the staff in its use. The Historic Interpreters and the Keeper helped with Saturday morning classes, lecturing to groups, and giving advice on aspects of museology in which they had particular expertise. The Keeper is still active as a member of the Executive of the Ontario Museum Association as its Past President, and is the Ontario Governor for the Northeast Museums Conference.



*The Grange: historic interpreter uses 19th century whitening and water on a fireplace fender*



## Education Services

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With the opening of the Canadian Wing, the Education Services branch is now for the first time in permanent quarters. The Education offices, the completed Gallery E (shared with the Extension Branch), the Activity Centre, the Edward P. Taylor Audio-Visual Centre and a fourth Orientation Room now give us the facilities to house a much-enlarged programme. The staff has expanded to 27 full-time and 26 part-time positions and has the valued assistance of approximately 30 volunteers. In the course of a normal year, we expect to serve upwards of 40,000 students in scheduled programmes and many thousands more in our public and support programmes.

A more rational division of departments and their responsibilities was established this year. The three areas of School Programming, Adult Programming and Administration and Support Services were set up and the nine departments of the Branch were placed in these groupings. The opening of our new facilities and the quality of our ongoing programmes has led to much interest being expressed by outside professionals and many visits by education and other staff from galleries, museums and schools.

### Elementary Touring

"Being in this room with all this great art makes me feel important!" reported one young visitor. Two-hour tours for grades 4 to 8 are focused on the Gallery collections and exhibitions and are geared to be lively and challenging learning experiences. Thematic in nature, tours are inter-disciplinary (incorporating music, dance, drama or poetry) and include in the one-hour orientation period a variety of props, costumes and media. The second hour is spent in the galleries where the orientation experience is applied to looking at original works of art. Students in small groups are encouraged to look, interpret what they see and share ideas.

"Hands On," the children's holiday exhibition area has continued to evolve and grow, meeting the constant desire of young people to actively participate in their own visual discovery—to learn by doing.

A staff of seven, assisted by five volunteers, composed and conducted tours for over 10,560 students. They participated in training sessions for student teachers, teachers, interns and staff members from many other institutions. They also assisted in the writing of a curriculum guideline, and gave a demonstration of the programme in Providence at the invitation of the Rhode Island School of Design Museum of Art and Rhode Island College.

The Junior Volunteer Committee assists the Education Department with their *Here and There* programme of in-class visits and follow-up Gallery tours.

### Secondary Touring

Record numbers of secondary school students have come to tour the newly displayed historical and contemporary Canadian collections. Although most are studying art, a number of history and Canadian literature students also attend these tours. Two-hour visits continue to be flexible and participatory. Discussion is

encouraged because each guide works with only a small group of teenagers.

All tours begin with a short audio-visual presentation in which music and slides are combined in a way to excite even an apathetic teenager. These tours focus on the exhibition or part of the collection to be toured. This year new programmes have been made for the major special exhibitions. Written support material based on the catalogues of these exhibitions has been sent to Metro art teachers and is available for students and other teachers when they come to the Gallery.

Tours based on major areas such as the Renaissance, Impressionism, Henry Moore and the New York school continue to be popular. There are also two tours—Body Language, using the Sculpture Collections, and Portraits—in which Dramatic Arts combine with Art.

The experimental participatory space—the Grid—has provided provocative interpretations of the collection or special exhibitions. This year Van Orly's *Rest on the Flight to Egypt* and the Education Exhibition *Heroes and Heroines* provided the points of departure.

Communication with teachers continues to be very important. They come to the Gallery for workshops and professional development days, and they provide us with vital feedback on the effectiveness of our programmes. This year seven students from the Faculty of Education at the University of Toronto spent practice teaching periods at the Gallery.

### Activity Centre

The staff of the Gallery School moved into the new Activity Centre in early May and finished the 1976–77 spring term in these surroundings. The first programme in the new space was a special Scholarship Summer Course for Secondary School students, brought from all over the Province to live and work for the month of July. This project was funded by the Ministry of Culture and Recreation's Outreach Ontario programme and proved to be an outstanding success.

The first Artist-in-Residence to be invited in the Activity Centre was sculptor Colette Whiten. She worked on a major composite piece for six weeks, with the final stages occurring during the week prior to and the week following the opening of the Canadian Wing. Many people were able to see what she was doing and discuss her ideas and techniques with her.

The Activity Centre programme of Studio Visits by elementary and secondary school groups, the Gallery School Junior and Senior Courses and the Scholarship Courses commenced in October and are now able to handle many more students. Studio Visits tripled in number and Junior School classes doubled. The staff of instructors now includes two painters, two printmakers and two sculptors, while three guides work in the Studio Visit programme and three technicians maintain and develop the physical plant and materials.

Among special programmes in the Activity Centre, the lengthiest was a two-week period in which dance companies performed in conjunction with the Dance Film Festival. At the Christmas and mid-winter break periods special drop-in situations brought in hundreds of

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young people to draw, paint and model. On the occasion of the Gallery Open House in February, large numbers of the public visited the Activity Centre.

#### **Adult Academic Programme**

In 1977-78, non-credit courses were given, for the first time, in Canadian art and in Western art history. The successful short series of Thursday Morning Lectures continued to be offered in the spring and fall. Outstanding Canadian and European masters represented in the collection were featured and again the series were fully subscribed.

For individual and group visitors, a variety of public talks was given daily in the galleries, with special advertised topics on Thursday evenings and Saturday afternoons dealing with aspects of the collection or temporary exhibitions. Throughout the year special evenings for members included a dinner followed by a talk providing an introductory approach to looking at art in the Gallery. During the summer months, short 20-minute talks at noon hour featured highlights from the collection and appealed to both vacation visitors and people working in the neighbourhood of the Gallery.

The department also prepares audio-visual installations and printed handouts. This year, several films on Henry Moore were transferred to video-tape for on-going public viewing during the major exhibit of Moore's drawings. As well, this department prepared the text for the special supplement published at the opening of the Gallery's new Canadian Wing.

#### **Performance Programme**

In the fall, *Looking at Dance—Live* transformed the Activity Centre into a theatre space and hosted performances by contemporary Canadian and international dancers including David Earle and Danny Grossman, Trisha Brown Company and Le Groupe de la Place

Royale. Other programmes included a performance by Gerald Ferguson, video-tapes on contemporary avant garde composers by Robert Ashley, and Cabaret Voltaire, an evening of sound poetry and jazz.

Sunday afternoon concerts, presented in the Walker Court, continued to provide large audiences with varied musical programmes involving chamber groups, choirs and small musical ensembles.

Throughout the year a number of public guest lectures were organized by Education Services. In the spring of 1977, Dr. Robert Welsh of the University of Toronto gave a lecture in conjunction with the Molinari exhibition. The fall of 1977 saw a series of three lectures by eminent international art historians who explored topics relating to *The Dutch Cityscape* exhibition. John Murdoch of the Victoria and Albert Museum discussed the exhibition of British watercolours and Kenneth Coutts-Smith discussed the COBRA movement. The Gallery staff gave a number of Sunday afternoon lectures.

Since the opening of Stage II, the Education Branch has been responsible for the organization of a number of exhibitions for the expanded Gallery E and the Corridor Gallery including an Art Bank Sculpture Show.

#### **Media (Film) Programme**

The fourth year of Media Programmes was marked by an increase of important international guests and films within the specialized areas developed over previous seasons. For the first time a major series—*Looking at Dance—Live, On Film, as Video*—combined the expertise of several consultants to reach an audience in excess of 3,000 persons. A catalogue accompanied the presentation of 29 film programmes and four hours of video-tape.

Animation received its annual attention in a selection of new films from the Annecy Festival. *Four Evenings of Cut-Out Animation* provided an historical survey and became the first gallery film series to be screened at the Museum of Modern Art, New York. The Children's Super-8 Animation Workshop enrolled fifty children for its 10-week course.

Experimental film was surveyed in programmes of short Canadian films, structuralist films from Britain, and new work from the Ann Arbor Festival. A special series devoted to photographers drew together the films of Man Ray, Paul Strand, Robert Frank and Hollis Frampton. Filmmakers invited to personally present their work at the Gallery included Yvonne Rainer, Paul Winkler and Paul Sharits. A full retrospective of Sharits' films, including the gallery installation *Dream Displacement*, introduced Toronto audiences to this American artist's abstract colour imagery.

New films from West Berlin took note of commercial filmmaking in Europe, as did a 12-week series of French films with social themes. *American Melodrama* drew large audiences as did a series of films by D.W. Griffith and F.W. Murnau, two masters from the silent era.

As a coda to the year's presentations, two series originated by Media Programmes are available to other institutions for programming. *Independent Views*, a survey of independent Canadian film, is presently trav-



# Statement of Revenue and Expenditures and Unappropriated Net Revenue

Year Ended March 31, 1978 (with comparative figures for 1977)

	1978	1977
<b>Revenue:</b>		
Province of Ontario	\$4,085,153	\$3,753,051
National Museums of Canada	249,999	193,601
The Canada Council	198,430	150,000
Municipality of Metropolitan Toronto	145,000	90,000
City of Toronto	35,000	35,000
Membership fees	202,383	166,365
Net revenue of other operations (note 7)	63,396	9,413
Other fees, admissions and miscellaneous revenue	433,121	317,430
	5,412,482	4,714,860
<b>Expenditures:</b>		
Administration, maintenance and security	2,431,673	1,954,391
Curatorial and exhibitions	1,397,408	1,255,038
Education	744,173	577,328
Extension services	622,070	597,581
Membership	117,950	116,881
	5,313,274	4,501,219
Excess of revenue over expenditures for the year before appropriations	99,208	213,641
Appropriations (note 5)	65,000	200,000
Excess of revenue over expenditures for the year after appropriations	34,208	13,641
Unappropriated net revenue carried forward, beginning of year	16,425	2,784
Unappropriated net revenue carried forward, end of year	\$ 50,633	\$ 16,425

(See notes to financial statements)



**Balance Sheet** March 31, 1978 (with comparative figures for 1977)

<b>Assets</b>	1978	1977
<b>General Fund</b>		
Cash and short-term investments	\$ 529,769	\$ 485,539
Accounts receivable	146,692	135,723
Government of Canada bonds, at cost (market value 1978-\$41,060; 1977-\$41,500)	49,711	49,711
Inventory	210,572	181,642
Prepaid expenses	36,221	42,907
	\$ 972,965	\$ 895,522
<b>Capital Funds</b>		
Cash and short-term deposits	\$ 588,608	\$ 475,430
Amounts receivable from other funds	103,248	26,170
Purchased works of art	3,792,822	3,110,479
Works of art donated since March 31, 1976	504,936	405,844
Net assets of activities operated by the Volunteer Committee:		
Art Rental Service	43,615	45,352
Reproduction Shop	72,626	59,899
	\$5,105,855	\$4,123,174
<b>Building Funds</b>		
Cash and short-term deposits	\$ 314,744	\$1,513,536
Canada savings bonds, at cost which approximates market value	25,000	25,000
Sales tax recoverable	77,658	200,468
Accounts receivable	4,659	
Amounts receivable from other funds	16,249	812
Costs incurred on extension of the Gallery's facilities (note 4):		
Stage II		6,901,422
The Grange	19,957	15,783
	\$ 458,267	\$8,657,021

(See notes to financial statements)



**Liabilities and Fund Equities**

1978 1977

**General Fund**

Accounts payable and accrued liabilities	\$ 479,947	\$ 494,238
Amounts payable to other funds	119,497	26,170
Grants received in respect of subsequent years (note 6)	57,888	158,689
Appropriations (note 5)	265,000	200,000
Unappropriated net revenue	50,633	16,425
	\$ 972,965	\$ 895,522

**Capital Funds**

## Funds:

Volunteer Committee	\$ 552,559	\$ 416,903
Art Rental Service	43,615	45,352
Reproduction Shop	72,626	59,899
Pension fund	16,272	
Works of art (note 1a ii)	4,420,783	3,601,020
	\$5,105,855	\$4,123,174

**Building Funds**

Accounts payable		\$1,061,729
Funds (note 5):		
Gallery extension fund	\$ 381,461	7,542,414
The Grange restoration fund	76,806	52,878
	458,267	7,595,292
	\$ 458,267	\$8,657,021

On behalf of the Board:

George G. Sinclair, *Trustee*G. Richard Chater, *Trustee*

(See notes to financial statements)



# Statement of Changes in the General Fund, Capital Funds and Building Funds

Year Ended March 31, 1978 (with comparative figures for 1977)

	1978	1977
<b>General Fund</b>		
Balance (deficit), beginning of year	\$ 16,425	\$ (1,700)
<i>Additions:</i>		
Gallery Shop transferred from capital funds		35,980
Excess of revenue over expenditures for the year after appropriation	34,208	13,641
<i>Deduction:</i>		
Transfer to capital funds for Reproduction Shop		(31,496)
Balance, end of year	\$ 50,633	\$ 16,425
<b>Capital Funds</b>		
Balance, beginning of year	\$4,123,174	\$3,172,257
<i>Additions:</i>		
Donations, grants, bequests and investment income	830,636	789,308
Transfer from general fund for Reproduction Shop		31,496
Net profits (losses) of Volunteer Committee activities after year-end distributions:		
Reproduction Shop	12,727	28,403
Art Rental Service	(1,737)	13,607
Other		35,093
Income from The Art Gallery of Ontario Foundation	124,783	88,990
Reserve for future pension cost deficiencies	16,272	
	5,105,855	4,159,154
<i>Deduction:</i>		
Transfer of Gallery Shop to general fund		35,980
Balance, end of year	\$5,105,855	\$4,123,174
<b>Building Funds</b>		
Balance, beginning of year	\$7,595,292	\$4,901,818
<i>Additions:</i>		
Funds received from the Province of Ontario	130,000	2,015,000
Donations, grants and investment income	409,712	678,474
	8,135,004	7,595,292
<i>Deduction:</i>		
Building costs incurred in Stage II of the extension of the Gallery's facilities (note 4)	7,676,737	
Balance, end of year	\$ 458,267	\$7,595,292

(See notes to financial statements)



**1. Summary of significant accounting policies****(a) Basis of presentation—**

The financial activities of the Gallery are grouped under the following funds:

- (i) The general fund records the day-to-day operating transactions of the Gallery's activities.
- (ii) The capital fund includes the Gallery's collection of works of art which have been donated to the Gallery or purchased by it; as well as funds to finance future purchases. Purchased works of art are included at their original cost. Since March 31, 1976 the Gallery has included donated works of art at their appraised values when received.

Works of art which were donated prior to March 31, 1976, or which are on loan to the Gallery, are not included.

The net assets of activities operated by the Volunteer Committee are also included in this fund.

- (iii) The building fund incorporates amounts that are earmarked to finance expansion of the Gallery's facilities. The construction costs incurred during major expansion programs are accumulated in this fund and upon completion of the programs these costs are written off to the building fund equity. Accordingly, no depreciation is provided in the accounts.

Transfers between the funds are made when considered appropriate.

**(b) Investment portfolio—**

The investment portfolio is carried at cost in the absence of any evidence of permanent impairment of value.

**(c) Inventories—**

Inventories of materials and supplies used in the Gallery's services and activities are valued at the lower of cost or net realizable value. The inventory is classified as follows:

	1978	1977
Dining Services	\$ 18,252	\$ 15,643
Gallery Shop	145,940	89,829
Other	46,380	76,170
	<u>\$210,572</u>	<u>\$181,642</u>

**(d) Equipment—**

Equipment purchased is charged to current expenditures (\$107,200 in 1978 and \$67,700 in 1977) accounts.

**(e) Pension plan—**

The costs of the pension plan are expensed in the year premiums or required fundings are made.

**2. Province of Ontario financing**

In 1971 the Province of Ontario agreed to provide the Gallery \$12,750,000 over ten years for the expansion of its facilities; the entire amount has been received as of March 31, 1978.

The Gallery has issued debentures totalling \$12,250,000 to the Ontario Universities Capital Aid Corporation for a portion of the amounts received from the Province. Payments of debenture principal and interest are to be made by the Treasury Department of the Province of Ontario on behalf of the Gallery. Accordingly, the \$12,250,000 received from the Province has not been recorded as a liability in the accounts.

**3. The Art Gallery of Ontario Foundation**

The Art Gallery of Ontario Foundation serves as a permanent custodian of the endowment funds of the Art Gallery. During 1977 the Art Gallery received income amounting to \$124,783 from the Foundation.

At March 31, 1978 the market value of the net assets of The Art Gallery of Ontario Foundation approximated \$1,950,000 (1977—\$1,500,000).

**4. Expansion of Gallery facilities**

In 1976 Stage II of the expansion of the Gallery's facilities commenced. The ultimate cost of the work was estimated to be approximately \$7,900,000. During 1978, the expansion was virtually completed and the accumulated costs related to Stage II, totalling \$7,676,737, were charged to the building fund equity.

**5. Appropriations of net revenue**

During the 1977 fiscal year the Trustees appropriated \$200,000 of the excess of revenue over expenditures, which was to be applied against the costs of operating additional Stage II programmes in 1978. The expenditures on these programmes have been recorded in the statement of revenue and expenditures in the current year.

The Trustees have made the following appropriations in the current year to support future programmes and events:

Implementation of a study by management consultants	\$ 40,000
The 1979 Association of Art Museum Directors Seminar to be hosted by the Art Gallery of Ontario	15,000
The construction of patio doors in the main dining room of the Art Gallery	10,000
Repairs, replacements and contingency	200,000
	265,000
Deduct prior years' appropriation	(200,000)
Net appropriations for the year	<u>\$ 65,000</u>



## Auditors' Report

### 6. Special purpose grants

Grants to the capital and building funds are included as additions in the statement of changes in the funds. Grants to the general fund are included in the statement of revenue and expenditures in the year in which the designated programme is carried out. The Gallery received during the year, or carried forward from the previous year, the following special purpose grants:

	Balance carried forward	Additions in the year	Applicable to the current year	Applicable to subsequent year
<b>Capital funds -</b>				
Works of art funds:				
Wintario		\$154,192	\$154,192	
Municipality of Metropolitan Toronto		20,000	20,000	
		<u>\$174,192</u>	<u>\$174,192</u>	
<b>Building funds -</b>				
Wintario		<u>\$188,302</u>	<u>\$188,302</u>	
<b>General fund -</b>				
National Museums of Canada:				
Core funding	\$100,000		\$100,000	
Management study funding		\$ 7,600	7,600	
North Country	22,899		22,899	
Training programme funding		25,000	11,500	\$13,500
Laurentian Painters		8,000	8,000	
Ministry of Culture and Recreation programmes:				
Outreach Ontario	16,262	83,309	79,706	19,865
Experience 1977		48,400	48,400	
Other	19,528	28,412	23,417	24,523
	<u>\$158,689</u>	<u>\$200,721</u>	<u>\$301,522</u>	<u>\$57,888</u>

### 7. Other operations

Net revenue of other operations is comprised of the following:		1978		1977
	Revenue	Expenses	Net revenue	Net revenue
Dining Services	\$ 538,836	\$508,326	\$30,510	\$4,474
Gallery Shop	477,067	444,181	32,886	4,939
	<u>\$1,015,903</u>	<u>\$952,507</u>	<u>\$63,396</u>	<u>\$9,413</u>

### 8. Reclassification of prior years financial statements

The comparative figures for 1977 have been reclassified to conform to the presentation adopted in 1978.

### 9. Pension plan

The Gallery maintains a pension plan providing retirement, death and termination benefits for all its employees.

The total pension expense for the year was \$77,417 (1977-\$92,509). The most recent actuarial valuation, prepared at July 1, 1977, reported that the Plan was fully funded.

To the Members of the Art Gallery of Ontario:  
We have examined the balance sheet of the Art Gallery of Ontario as at March 31, 1978, and the statement of revenue and expenditures and unappropriated net revenue and statement of changes in the general funds, capital funds and building funds for the year then ended. Our examination was made in accordance with generally accepted auditing standards, and accordingly included such tests and other procedures as we considered necessary in the circumstances, except as noted in the following paragraph.

As is common in organizations of this type, donations and bequests, by their nature, are not susceptible of complete verification by audit procedures. Accordingly, our verification of receipts from this source was limited to a comparison, on a test basis, of recorded receipts with bank deposits, and in the case of donated works of art with appraisal reports.

In our opinion, except for the limitation in the scope of our examination referred to in the preceding paragraph, these financial statements present fairly the financial position of the Gallery as at March 31, 1978 and the results of its operations for the year then ended in accordance with generally accepted accounting principles for non-profit organizations, applied on a basis consistent with that of the preceding year.

*Clarkson, Gordon & Co.*  
Chartered Accountants

Toronto, Canada  
May 9, 1978



elling nationally; *A Retrospective of Cut-Out Animation* will be distributed in the United States by the American Federation of Arts.

### Audio-Visual Centre

Several major changes occurred in the Edward P. Taylor Audio-Visual Centre (formerly the Audio-Visual Library) over the past year. The move into the Canadian Wing resulted in a larger, brighter space with greatly expanded facilities which increased the volume and nature of services provided by the Centre to the Gallery and to residents of Ontario.

The circulation of slides, tapes and media kits continues to be our most involving function with a total of 1,163 loans (32,274 slides, 105 media kits) processed during the year. Presently, there are 40,000 slides in the circulating collection representing the history of art from early cultures to contemporary concepts as well as some 40 media kits and 12 video-tapes. This material is available for loan within the Province of Ontario. Many recent acquisitions to the circulating collection were produced within the Gallery as support material for Canadian exhibitions—video-tapes of the Thursday Morning Lecture Series, media-kits on the Canadian Historical Collection as well as a substantial number of new 35mm slides.

The archive collection of slides, video and audio-tapes is now readily accessible to scholars, students, artists and teachers for research purposes within the Centre. Three study rooms, equipped with video monitors and rear-screen projectors, allow any individual to screen slides, tapes and kits by appointment.

A revised catalogue was published which outlines our new resources and provides an updated list of the collection for out-of-town borrowers.

Film acquisitions over the past year were concentrated in two areas—films by or about major sculptors (Christo's *Valley Curtain*, Smithsonian's *Spiral Jetty*, Serra's *Railway Turnbridge*) and animation works (*Duo Concertantes*, *Damon the Mower*, *Le Mariage du Hibou*). A total of 161 film loans were processed as support for circulating exhibitions in the Province and for in-house programming.

### Media Productions

Media Productions increased staff, equipment and productions to cater to the needs of a growing programme. The duties of booking, operating and maintaining the Gallery's audio-visual equipment and facilities also increased.

The past year saw an increase in the use of video installations in many areas of the Gallery. Closed-circuit or video-tape programmes were utilized in "The Grid," "Hands On," "Dance on Video," "Music with Roots in the Aether," "Video In" and "Drawings of Henry Moore," to only mention a few. Two areas of the Gallery now have permanent installations of audio-visual equipment showing didactic support material.

Film production in 16mm got underway with documentaries on the Education Branch services and the Lawren P. Harris exhibition, both of which will be



completed in the coming year. Ten more ¾" video cassettes were added to the Audio-Visual Centre's circulation services and the Gallery's first slide/audio presentation for loan, "An Introduction to Canadian Art," is now complete.

### Scheduling

All requests, confirmations and statistical compilations for tours of the Gallery and for studio visits are co-ordinated by the Scheduling Office. This year with the opening of the new wing considerably more students are able to take advantage of programmes at the Gallery.

One- and two-hour tours handle approximately 1,500 elementary and 1,000 secondary students per month while studio visits take 1,300. The total number of students coming to the Gallery for school visits in 1977-78 was approximately 35,000.

Other booked occasions for adult groups saw a total of approximately 10,500 people served by the Adult division. In the Gallery School a total of 480 students registered for Junior, Senior and Scholarship courses.

### Training

The Internship programme, which provides an opportunity for graduates in Fine Art or Art History to gain practical gallery experience, is being funded this year by the Training Assistance Programme of the National Museums Corporation.

Three of the four interns who completed their terms in July 1977 are currently employed by major Canadian institutions: The Montreal Museum of Fine Arts, The National Gallery of Canada and the Art Gallery of Ontario. There are two interns in the current programme who, as well as spending time in each of the branches in the gallery, will also work in a smaller community gallery under the supervision of its director.

The Education Officer-Training is also engaged in a major examination of staff development needs in the gallery in preparation for a report to the Director. Subsequently, an application will be made to the National Museums Corporation for financial assistance.



## Extension Services

C.J. Way, Canadian, 1835-1919

**Netting Eels on the Richelieu River, 1872, Water colour**

30.8 x 59.7 cm., 12 $\frac{1}{8}$  x 23 $\frac{1}{2}$  in.

Circulating exhibition: *From Ocean to Ocean:*

*Nineteenth Century Water Colour Painting in Canada*

Purchase, 1977



Circulating exhibitions, *Artists with their Work*, Festival Ontario, Advisory Service, Community Education Officer, Speakers Service, Technical Services—all of these various programmes come together to form Extension Services and are created in response to the needs and interests of galleries and visual art centres throughout the Province of Ontario.

### Exhibitions

Circulating exhibitions continue to form the core of our programme. During the 1977/78 year, there were 26 exhibitions available for circulation; these were booked by forty-five centres for a total of 99 individual bookings. *The Laurentians: Painters in a Landscape* opened its tour at Rodman Hall in St. Catharines in April 1977; this April it will terminate its year's travels at the Canadian Cultural Centre in Paris. *Canadian Paintings in the University of Toronto*, showing seldom-seen works by the Group of Seven, and *Collins/Pachter/Tinkl*, a multi-media exhibition of the work of three Ontario artists, were two other major undertakings. Drawn mainly from the collection of the Art Gallery of Ontario, *From Ocean to Ocean* traces nineteenth century water colour painting in Canada. It is estimated that well over 225,000 visitors to provincial centres viewed Extension exhibitions in the past year. In addition, strong regional extension circuits have developed and Extension currently has 11 exhibitions on loan to seven centres for circulation within their own area, adding another 115,000 people to our audience.

### Artists with their Work and Festival Ontario

*Artists with their Work*, with over one hundred participating artists, has had another busy year. Forty-three

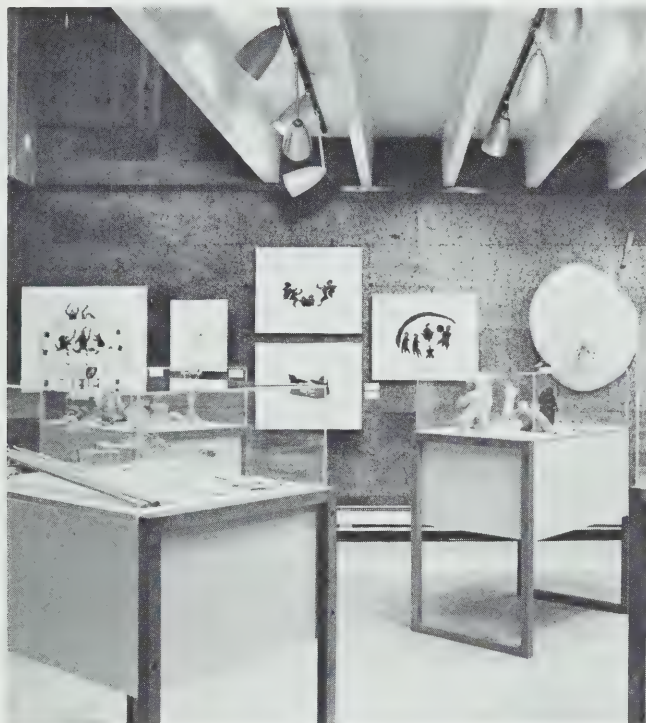
artists visited 36 communities to exhibit their work and conduct workshops and seminars. Many of these programmes continue to take place in communities without on-going exhibition programmes or regular access to a permanent exhibition space. Helen Duffy visited Kenora, Bill Lishman Kapuskasing and Susan Rivait Kirkland Lake. In Peterborough, Joyce Wieland exhibited at the McKenzie Gallery and Michael Snow at Artspace, and both artists participated in the Trent University Film Festival.

A sculpture exhibition on the grounds of the new Art Gallery of Peterborough was one of two exhibitions drawn from the Art Gallery of Ontario Collection as part of our participation in the Peterborough Arts and Water Festival under the auspices of Festival Ontario. Involvement in 13 other community festivals such as Algoma Fall Festival, Sault Ste Marie, Simcoe Friendship Festival and Spectrum '77, Sudbury was significant.

### New Programmes

The summer of 1977 saw the beginning of a pilot project involving a Community Education Officer, funded under the Outreach Ontario programme of the Ministry of Culture and Recreation. Staff to date have travelled to nine smaller communities in the province to animate our exhibitions and give lectures and orientation sessions to the staff of the centres and to the public. Fifteen other communities were visited by staff and the Head of the Technical Advisory Service, both to assist those interested in up-grading their facilities and also to inform them of a new series of small exhibitions, *Contact*, created in direct response to the needs of smaller centres. Initial input into the *Contact* concept came from the Thunder Bay "information exchange" held in May

*"Inuit Games" exhibition organized by Department of Indian and Northern Affairs and circulated by Extension Services; installed in Atikokan Cultural Museum*



with the assistance of the National Museums Corporation, which brought together Extension staff and representatives of libraries, schools and art associations from across the Northern areas of the province to discuss mutual concerns.

In addition to visits to these northern communities, the Advisory Service also worked with other communities and groups. Some of the centres visited with regard to building programmes and renovations were Petrolia, Lindsay, Peterborough, Beaverton, Sudbury (two centres) and North Bay. Sudbury and North Bay were also visited for advice on display systems, etc. Assorted correspondence with several centres dealt with installation techniques, use of facilities re lighting, preparation and constructional methods for works of art, sources for materials, etc.

Just beginning at the close of this year, the Speakers Service, a co-operative project between Extension and Education Services, offers lectures on a wide range of topics.

The importance of close co-operation with many different organizations and agencies involved in the visual arts grows as the need to share resources increases. Extension Services has been more than fortunate in the advice and assistance it has received in helping it realize this past year's programme.

## Public Affairs

As indicated in other parts of the Annual Report, the year has seen a most active programme of exhibitions, films, lectures, concerts and members' activities. In addition the new Canadian Wing, Stage II of the Gallery's expansion programme, was opened in September while in February a unique Open House and Public Forum introduced the public to rarely seen areas behind the scenes and gave an opportunity to question staff, trustees and committee members on the affairs of the Gallery.

In all these events the departments comprising the Public Affairs Branch played significant roles. Their effectiveness is evident in the success of most of the year's activities, especially the two noted above. Some 14,000 people visited the Gallery during the weekend of the Stage II opening; almost 3,000 attended the February Open House.

### Communications

Communications is the department which tells the Gallery's story through newspapers, magazines, radio and television. It also mounts promotional displays in a variety of locations outside the Gallery and is responsible for advertising. It has earned respect among media people for its professionalism and within the Gallery for its successful record over recent years. If anything, the past twelve months were the most productive of all with the Gallery receiving public exposure virtually on a weekly basis. Most notable of the department's campaigns was the extensive coverage of the new Canadian Wing across Canada and in the United States and Europe.

### Co-ordination and Community Relations

The Co-ordination and Community Relations Department made its contribution in the detailed planning of many of the year's events and in ensuring that gallery services operated efficiently. The department also expanded its community relations programme, though this was somewhat hampered by staff changes in the early part of the year. There has been an increase in the use of the Gallery by community groups and associations. In addition wider and more numerous contacts are being established which promise greater involvement in the Gallery.

### Design

The Gallery's Design Unit has completed another highly productive year in print and exhibition design. Its work continues also to gain recognition among professional designers. Seven designs won awards at the Toronto Art Directors Club Annual Show. One of the seven was also selected as one of four finalists in the American Package Designers Council Best in 3 Years Competition. Art Gallery of Ontario print design is currently competing in Poland, Czechoslovakia, Switzerland and the United States. More important, however, is the contribution the unit makes in attracting the Gallery's substantial audience.

### Information Services

When large crowds stream through the Gallery doors as happened on a good many occasions this year—7,000 in



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one evening at the time of the Canadian Wing Opening, for instance—it is the staff of Information Services who must see them through to the galleries and skilfully respond to their myriad questions. This was a very busy year: a total attendance of almost 370,000 of which nearly 40,000 were students. In addition the department took on new responsibilities including supplying detailed information of the Gallery's programmes to magazines and newspapers. In this they worked closely with the Communications Department.

### **Membership**

A sure measure of the depth of public response to an art gallery is the size and enthusiasm of its membership. The membership of the Art Gallery of Ontario is one that can be viewed with pride. With an exceptional total of 16,600 it is one of the highest in the world in relation to population. This past year has been exceptionally productive with a net growth of 10 per cent. This means that not only are many new members joining but also that a very high percentage are retaining their membership. The latter in particular reflects the Gallery's popularity. Perhaps it's not surprising, for in addition to normal benefits members can enjoy a host of special activities: exhibition previews, new members parties (to which, incidentally, members of longer standing are welcome), Dinners for Beginners, and the newly started series *Art in the Morning*.

The Public Affairs Branch is blessed with an enthusiastic, industrious staff which is why its business is conducted so effectively. In its many responsibilities it is frequently and most ably assisted by members of the Volunteer Committee. In these cases it is very much a matter of the staff and volunteers working closely together. It is the proper formula for success.

## **Physical Plant**

It is particularly gratifying to report that Stage II opened on time and under budget, thanks to the dedicated efforts of Parkin Planning Associates, Eastern Construction and their many sub-contractors. The \$7,700,000 so skilfully employed consisted of \$4,000,000 (National Museums Corporation), \$378,000 (Wintario), \$1,177,900 (pledged by the public) and \$2,145,000, the remainder of the original grant of \$12,750,000 from the Province of Ontario for Stage I construction.

### **Maintenance Department**

Over the past year, the Maintenance Department rose to the challenge of an additional workload by maintaining the whole building complex in excellent condition, including the new Canadian Wing with its five new galleries, Reference Library, Audio-Visual Centre and Extension and Education Departments' facilities.

### **Security Department**

The Security Department also assumed added responsibilities with the opening of the new wing, and has

continued a high standard of performance to public and staff alike. Many thanks for a job well done.

## **Annual Campaign**

For the third year the objective of the Annual Campaign was twofold: the seeking of funds to purchase Canadian works of art for the Gallery, and the expansion of our Corporate Membership. During the last two years, gifts to the Gallery have been matched by a grant from Wintario and used for the purchase of needed Canadian works of art. This has resulted in a major increase in the Gallery's Canadian collection.

To date, the campaign under Chairman Wilfrid Dinnick, Vice-president, Wood Gundy Ltd. and his team of canvassers has raised in excess of \$134,000 and has recruited 9 new Corporate Members, bringing the total to 109.

## **Dining Services**

Dining Services, which is responsible for the operation of the restaurant, cafeteria and Members' Lounge, has enjoyed an increased acceptance by the public for the restaurant and cafeteria. The Members' Lounge has become a focal point for many of the members and the lounge lends itself as an ideal place for receptions of exhibition openings and other events.

The corporate members availed themselves of Dining Services in events ranging from a formal dinner in the Walker Court to smaller receptions in the Members' Lounge.

Total sales are up a dramatic 40% over the previous year and operations are on a profitable basis. The profits are integrated into the operating funds of the Gallery.

## **Gallery Shop**

Over the past year, the Gallery Shop has endeavoured to provide the community in general and the members specifically with the best selection of art books and collection-rated objects. A substantially increased volume of sales testifies to the acceptance of the Shop's choice of inventory. Members received a 10% discount on most items over \$2.50. Only on goods on which the Gallery Shop does not receive a regular trade discount are members not entitled to their 10%. The Gallery Shop also functions as a distribution outlet for Art Gallery of Ontario publications such as catalogues, postcards and slides. These are sold to the trade, schools and libraries. Hundreds of mail orders and letters of inquiry are serviced each year. A booklet "Gifts at the Gallery" provided a list of Art Gallery publications available as well as some of the outstanding fall releases. This booklet was sent to all members as well as

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selected individuals and is still available upon request.

Booksignings gave Members and the public an opportunity to meet many artists and authors, among them Ken Danby, Heather Robertson, Reg Good, Carl Schaefer, Rudi Christl, William Kilbourn, Freeman Paterson, William Robertson, Trudy Rising, Kathryn De Vos Miller, Brian Wildsmith, Barbara Salaberg, Glen Loates and Margaret Lismer Bridges.

A very successful series of craft displays was organized in conjunction with the Ontario Craft Council. Each month a different craft and related art books were exhibited. A number of actual demonstrations were also held including jewellery making, leather work and pottery.

## Volunteer Committee

The opening of the Canadian Wing was our focus this year. A 32-page catalogue of selections from the Canadian Collection was presented in full colour. Forty-

one companies bought advertising space featuring a work of their choice. It was distributed by *The Globe and Mail* on the day of the Opening, thereby giving 300,000 people a preview of what they would see in the new galleries. Profits have been allocated to the purchase of a major Canadian Historical work to give to the Gallery in honour of the Canadian Wing.

The Junior Committee, 35 women age 35 and under, have developed a new slide package on *Canadian Art* which they present to the public schools. Classes then follow up with a visit to the Canadian Wing of the Gallery.

The Reproduction Shop was so successful after its first year of operation as a Volunteer Committee Project that it was able to finance an off-shoot—the Publishing Committee. Six reproductions of works in the Gallery's Canadian Collection have been produced and are being sold and distributed by the Reproduction Shop. As well, a reproduction of Andy Warhol's *Elvis I and II*, 1963, a screen-print painting purchased by the then Women's Committee in 1966, has been published.

The Art Rental Service continues to flourish and to operate a fine exhibition gallery. It offers a wide selection of paintings, graphics, and sculpture, primarily Canadian, for rent to members, for sale to the public, and for viewing by everyone including visitors to the Gallery from the United States and abroad.

The Art Tour Committee has taken interested member travellers to Israel, Ireland, London, Chicago and Egypt, and future plans include Paris, Atlanta, Montreal, and Russia. Gallery Hoppers have seen the Royal Bank collection, Hamilton's new Art Gallery and the new Metropolitan Library, the Rauschenberg Retrospective in Buffalo, and the J.M.W. Turner Watercolours in Detroit.

A "Celebration" party, held in co-operation with Simpson's on September 28, raised \$5,000 which was given to the Public Affairs Department for Audience Development. The profits from our on-going projects have enabled us to purchase *Wheels* by Robert Morris for the Gallery collection.

Our Membership Desk in the front lobby processed over 1700 members. It is staffed entirely by volunteers and offers a personal welcome to the new members. Volunteers run two special programmes for members, *Dinners for Beginners*, and *Art in the Morning*.

Volunteers are spread throughout the Gallery, assisting where needed. About 18 take part in the Grange programme, touring, cooking, cataloguing, and flower arranging. We assist the Education Department with Elementary and Secondary and Adult Programmes. Two volunteers are mapping the exhibitions for the Curatorial Departments archives. We assist in the Public Affairs Department and the Audio-Visual Department. We act as hostesses at Openings and special events and, all the time, continue to improve our knowledge by taking the Art History Survey Course offered to volunteers for the first time this year and by attending the wide variety of tours, films, and lectures offered by the Gallery.

William J. Withrow  
Director



## Exhibitions

We gratefully acknowledge the assistance of an annual grant from the Canada Council towards mounting the Gallery's exhibition programme.

*Art from Zaire*  
April 9–May 22, 1977

*Guido Molinari*  
March 26–May 22, 1977

*Drawings by Gaspar Van Wittel*  
April 1–May 7, 1977

*Pertaining to Space*  
May 28–July 10, 1977

*Allan R. Fleming: Designer*  
June 4–July 31, 1977

*Canadian Tapestries 1977*  
June 4–July 24, 1977

*Charles Williams Jefferys, 1869-1951*  
July 16–August 14, 1977

*Art Bank Sculpture*  
August 12–September 11, 1977

*The Dutch Cityscape in the 17th Century and its Sources*  
September 24–November 13, 1977

*Planetary Works: Scott/Vazan*  
August 20–October 23, 1977

*Delacroix and the French Romantic Print*  
September 3–October 9, 1977

*Collins/Pachter/Tinkl*  
September 24–October 23, 1977

*Impresario–Ambroise Vollard*  
October 22–December 4, 1977

*Gerald Ferguson: Paintings*  
October 29–December 31, 1977

*Canadian Paintings in the University of Toronto*  
October 29–November 20, 1977

*The Drawings of Henry Moore*  
November 5–December 31, 1977

*The Laurentians: Painters in a Landscape*  
November 25–December 31, 1977

*Selected Prints 1961-1974 by Robert Motherwell*  
December 10, 1977–January 8, 1978

*Artists, Authors, and Others: Drawings by David Levine\**  
December 17, 1977–January 15, 1978

*Lawren S. Harris: Urban Scenes and Wilderness Landscapes, 1906-1930*  
January 14–February 16, 1978

*Nightlife: Photographs by Michael Mitchell*  
January 13–February 19, 1978

*From Ocean to Ocean: Nineteenth Century Water Colour Painting in Canada*  
January 14–February 19, 1978

*Forty-Two Watercolours from the Victoria and Albert Museum*  
January 14–February 12, 1978

*The Inuit Print*  
February 18–April 2, 1978

*ImPOSITIONS and In Video*  
January 7–February 26, 1978

*Bo'jou, Neejee!*  
February 18–April 2, 1978

*Pierre Alechinsky: Retrospective*  
March 11–April 30, 1978

*Melvin Charney: Other Monuments, 1970-1977*  
March 4–April 30, 1978

*Paul Sharits: Dream Displacement*  
March 2–March 29, 1978

\*Made possible through the Trier-Fodor Foundation, a major endowment to the Art Gallery of Ontario established in 1977.

### Extension Services Circulating Exhibitions

These exhibitions were assisted by grants from the Ministry of Culture and Recreation, Province of Ontario, and the National Museum Corporation, Ottawa.

Art of the Caves

Barbershop Suite

Canadian Paintings in the University of Toronto

Collins/Pachter/Tinkl

Down to Earth

Drawing Rediscovered

Editions I

Eisenstein Drawings: From Theatre to Film

100 Years: Evolution of the Ontario College of Art

Exposure

From Ocean to Ocean

The Golden Age of Justinian

Images of Lunenburg County

Imprint '76

Inuit Games

Klimt & Schiele

The Laurentians: Painters in a Landscape

Nightlife

Our Part of the Beaver

Pertaining to Space

Prints from Open Studio

Rideau

See all the People

Thoughts & Images: Mesoamerica

Two Homes: Bellevue House, Kingston; Woodside House, Kitchener

Unexpected Pleasures

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Names are listed in the form given by members at the time of joining. We regret that space does not permit the listing of annual members, for whose continuing support the Art Gallery is grateful.

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Crookston, Mrs. J. Ian	Gilbride, W.P.	Jaquith, Dr. Lancelot E.	MacLennan, Dr. David A.
Crothers, James	Gillies, James	Jennison, Mrs. G.L.	McMechan, John
Crudge, R.W.	Gilmour, A.H.	Johnson, Mrs. Elspeth	Mandell, Peter H.
Dales, Mrs. J.H.	Gilson, Miss J.	Johnson, Mrs. L.R.	Manford, W.A.
Dales, Mrs. Robert L.	Glassco, Mrs. W.G.	Johnston, Albert C.	Manford, Mrs. W.A.
Dalley, F.F.	Goad, J. Lawrence	Johnston, Mrs. Ian S.	Mann, Mrs. C.C.
Daly, R.O.	Godard, Mrs. Mira	Johnston, Mrs. J.G.	Mann, Fred M.
Daly, Mrs. R.O.	Godfrey, Bert	Jones, Meredith F.	Marani, Mrs. F.H.
Dauphinee, Mrs. James A.	Godfrey, Mrs. J.M.	Keachie, L.M.	Margison, A.D.
Davidson, Ian D.	Goldhar, Mrs. J.B.	Kelner, S.J.	Martin, Mrs. Craufurd
Davies, Frederick H.	Goldhar, Maxwell	Kenner, Mrs. H.B.	Matthews, Beverley, Q.C.
Davies, Mrs. Robertson	Goldsmith, W.L.	Kent, D.F.	Matthews, Mrs. A. Bruce
Deacon, Fraser	Gooderham, Mrs. G.W.	Kessler, Maurice	Matthews, C.A.G.
Deacon, Mrs. Fred H.	Goodman, Wolfe D.	Kessler, Mrs. Maurice	Matthews, Mrs. D.G.
Deale, Mrs. Blair B.	Gordon, John Lockhart	Kilbourn, Kenneth M.	Matthews, Mrs. W.D.
de Bustin, Mrs. Anthony	Gossage, Mrs. Leigh	Kilbourn, Miss Rosemary	Megill Mrs. Marion L.
deJournio, Mrs. T.V.	Graham, Dr. John W.	Kilgour, Mrs. R.C.	Meighen, Mrs. Maxwell C.G.
Delamere, Mrs. T.D.	Graham, Mrs. K.M.	Kilner, J.L.	Meltzer, Peter
Dempsey, Mrs. Eleanor S.	Grand, Mrs. P.F.	King, Mrs. A.S.	Miller, Mrs. Marvin E.
Dempster, Miss Grace	Gray, Gordon C.	Kinnear, David	Miller, T.D.
Dennis, V.H.	Graydon, Mrs. A.R.	Kircheis, Mrs. Albert H.	Milne, Mrs. Kathleen
Denton, His Honour Judge Frank	Greenfield, Mrs. Charles G.	Kirk, H.H.	Mitchell, Miss Catherine
Detweiler, Dr. H.K.	Greer, William N.	Kirzner, Mrs. S.	Mitchell, Mrs. Cleveland
Diamond, A.E.	Greey, Mrs. Paul B.	Klamer, Harry	Mitchell, Mrs. Osborne
Dingman, Russell G.	Griffith, Mrs. E.N.	Klamer, Mrs. Harry	Moore, Mrs. Dora Mavor
Dingman, Mrs. Samuel C.	Gross, Harold	Koerner, Michael M.	Morrisey, William F.
Doole, Miss Irene A.	Grubb, Edward	Koerner, Mrs. Michael M.	Morrison, Mrs. Bruce
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Duncan, F.R.	Hahn, Mrs. Benno F.	Laidlaw, Miss M.A.	Nesbitt, A. Deane
Dunkelman, D.	Hahn, Miss Brenda	Laidlaw, R.G.N.	New, Ryland H.
Dyment, Douglas R.	Hahn, Dr. Neil	Lambert, Allen T.	Newell, Mrs. Paul S.
Easton, Robert	Hair, Dr. Charles H.	Lambert, Mrs. Jonathan	Newman, Mrs. M.F.
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Eaton, Mrs. Fredrik S.	Hamilton, Mrs. Robert M.P.	Lawson, M.B.M.	Northey, C.F.
Eaton, Mrs. John J.	Harding, C. Malim	Lazier, Mrs. M.J.C.	Northey, R.K.
Eaton, J.W.	Harding, Mrs. C. Malim	Leduc, Mrs. J.B.	O'Callaghan, Mrs. Robert
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Elder, Mrs. J.J.	Harris, Mrs. William C.	Levin, Mrs. Murray L.	Osler, Miss E. Henrietta
Evans, Dr. J.R.	Hattin, Albert	Le Von, H.A.	Osler, Mrs. G.S.
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Fairfield, Robert C.	Henderson, Mrs. Douglas C.	Livingstone, Harold W.	Parkin, John C., Jr.
Fairfield, Mrs. Robert C.	Henderson, Velyien E.	Lockwood, Dr. A.L.	Pascoe, Mrs. Claud A.L.
Fairgrieve, William R.	Herington, Harold	Longmore, D.E.	Peachey, E.H.
Farlinger, A.W.	Herman, W. Bernard	Longstaffe, J.R.	Pepall, Robert L., Q.C.
Fee, Dr. G.A.	Hermant, Sydney	Love, Denis	Pepler, Mrs. Grant
Fergusson, Mrs. Neil C.	Herod, W.J.	Love, Mrs. Denis	Perkell, Henry H.
Fienberg, John David	Hershoran, H.S.	Lovering, Mrs. William L.	Perkell, Jack
Finch, Mrs. Gordon	Herzig, E.	Lownsbrough, T.P.	Perkell, Joseph R.
Finlayson, Mrs. R.W.	Hetherington, Miss Helen	Lunenfeld, Samuel	Perkell, Mrs. Samuel
Fleming, Mrs. Meredith	Hetherington, Mrs. Robert F.	Luxenberg, Mrs. Benjamin	Perren, Mrs. S.R.
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Forster, Miss Gwen	Hirshhorn, Joseph H.	Macaulay, Mrs. Robert	Phippen, J.H.
Franceschini, Leonard	Holbrook, Dr. J.G.	MacBeth, Miss Lundia	Phipps, Mrs. G.E.
Frankel, Mrs. Carl M.	Holbrook, Mrs. J.G.	McCarthy, John L.	Pigott, J.J.
Frankel, Mrs. Egmont L.	Holden, Mrs. J.N.D.	McColl, J.W.	Plummer, Mrs. H.L.
Frankel, Roy F.	Horne, Cleeve	McCombie, Dr. A.M.	Pooler, E.H.
Frankel, Mrs. Roy F.	Horner, Mrs. Harry	McConnell, J.E.	Pooler, E.R.
Frankel, Mrs. Roy H.	Horner, Mrs. Harry	McCormack, Thomas G.	Porter, George W.
Frankfort, Mr. Sydney G.	Horsey, Grant	McCulloch, Dr. Ernest	Pullan, Morris
Fraser, J.C.	Hoyt, C. Grandison	McCutcheon, Mrs. M.W.	Quetton, Hugh E.P.
Freyseng, W.P.	Hull, Rodney	McDougald, Mrs. J.A.	Rayner, Mrs. Jack W.



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## Staff of the Art Gallery of Ontario

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Redelmeier, Mrs. Francis M.  
Redelmeier, W. Robert  
Richardson, Bradley W.  
Richardson, Mrs. Bradley W.  
Richardson, Mrs. G.A.  
Richardson, J.A.  
Robertson, Mrs. D.E.  
Robinson, T.S.  
Rose, Dr. Pearl  
Ross, Mrs. J. Gordon  
Rotenberg, Kenneth  
Rotenberg, Mrs. Kenneth  
Rowe, Mrs. W.L.  
Ryckman, Miss Barbara  
Rykert, John C.  
Ryrie, Jack  
Sadowski, Benjamin  
Sarick, S.  
Schaeffer, Fred  
Scott, Mrs. Eric D.  
Scott, Ian  
Scott, Mrs. Ian  
Scott, Miss Jean P.  
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Searle, Mrs. J.E.  
Shaw-Rimington, Mrs. Marie  
Shaw-Rimington, Miss Mary  
Shleser, Mrs. I.H.  
Shoniker, Thomas  
Simmonds, Miss Jean  
Silcox, David  
Sinclair, Mrs. Ian  
Smart, Charles D.  
Smart, Mrs. E.W.  
Smith, Mrs. Andrew  
Smith, Mrs. J. Duncan  
Smith, Mrs. Ryrie  
Smith, Mrs. St. Elmo  
Snow, F.L.  
Sprachman, Mandel C.  
Sprachman, Mrs. Mandel C.  
Stafford, J.H.  
Stapells, Mrs. A.E.  
Stearns, Marshal  
Steiner, Alan N.  
Steiner, Mrs. Robert N.  
Stephens, Mrs. C.A.  
Sterling, Donald B.  
Stevens, R.W.  
Stewart, Clair  
Stewart, Hamilton Douglas  
Stohn, Mrs. John D.  
Stoker, Patrick McG.  
Stone, Edgar J.  
Stone, Mrs. Edgar J.  
Storie, Thomas F.  
Stuart, A.K.  
Sully, Bruce A.  
Sutherland, H., Q.C.  
Swaine, Donald E.  
Swaine, Fred Baird  
Swaine, Dr. Fred M.  
Swaine, Mrs. Fred M.  
Sweeney, William R.  
Symons, Graham  
Symons, Mrs. H.L.  
Tabachnick, C.  
Tafts, J.W.  
Tanenbaum, Max  
Teller, Ms. Judith  
Thomas, Mrs. Alan M.  
Thomson, Garth O.  
Thomson, Mrs. Lesslie R.  
Tiller, Gordon D.  
Tiller, Mrs. Gordon D.

Torno, Noah  
Torno, Philip  
Torno, S.C.  
Tory, John A.  
Tory, Mrs. John A.  
Trevett, William Edward  
Trevor, L.J.  
Tyas, Philip E.  
Tye, Lt. Col. H.T.  
Van Allen, Miss Marjorie  
Vaughan, A. Murray  
Vaughan, Bryan  
Vaughan, David H.M.  
Vaughan, Mrs. L. Marguerite  
Vernon, Mrs. Patrick  
Wadds, Mrs. Robert D.  
Waldie, Miss Penelope  
Walker, Alfred A.  
Walker, E.H.  
Walker, Mrs. Harold C.  
Wallace, Brigadier F.C.  
Walls, F.B.  
Warren, F.A.  
Warren, Harold D.  
Warren, Peter H.  
Warren, Mrs. Peter H.  
Warwick, Miss Mildred  
Warwick, Miss Nora  
Warwick, Miss Orian  
Watkins, William B.  
Watson, Alan G.  
Watson, Mrs. Alan G.  
Watson, Colin G.  
Wax, Dr. Sydney L.  
Waxer, Dr. Peter H.  
White, J.R.  
Whittaker, Herbert  
Wilkes, Hilton  
Wilkins, Mrs. Donald J.  
Wills, J.C.  
Wilson, A.E.  
Wilson, Donald L.  
Wilson, Mrs. Donald L.  
Wilson, Mrs. H.H.  
Wilson, John Alexander  
Wilson, Ross F.  
Withrow, David A.  
Withrow, Miss Elizabeth Anne  
Withrow, John D.  
Withrow, Stephen Forbes  
Withrow, W.J.  
Withrow, Mrs. W.J.  
Wood, C.F.  
Woods, David  
Wookey, I.R.  
Wotherspoon, Mrs. G.D.S.  
Yarmon, Mrs. Elliot N.  
Yeomans, Donald R.  
Yolles, L.S.  
Zaldin, Ms. Estelle  
Zeidler, E.H.  
Zerafa, Boris E.  
Zerafa, Mrs. Boris E.

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Gardiner, Frederick G.  
Machell, Miss Margaret S.  
McFaddin, Charles  
Michener, Rt. Hon. Roland Q.C.  
Pantazzi, Miss Sybille  
Taylor, Mrs. Margaret  
Wilton, Ernest

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*Administrative Assistant*

Diana Primc  
*Secretary*

Teresa Da Silva  
*Clerical Typist*

Michael E. George  
*Secretary-Treasurer*

Irene Band  
*Secretary*

Timothy C. Hopcraft  
*Chief Accountant*

Sharon Dent  
*Accounting Clerk*

Susan Barrie  
*Junior Accounting Clerk*

Jackie Maillet  
*Computer Room*

Lucy Scandolari  
*Payroll Officer*

Margaret Kyle  
*Purchasing Agent*

Linda Talbot  
*Purchasing Clerk*

Patricia M. Elwell  
*Personnel Officer*

Mary Woolverton  
*Personnel Clerk*

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*Administrator, Gallery Shop*

Marlene Cacciottolo  
*Bookkeeper/Secretary*

Richard Naster  
*Sales Promotion Officer*

Donna McCullam  
*Asst. Sales Promotion Officer*

Alan Parker  
*Senior Sales Assistant*

Michael Mathon  
*Processor of Gallery Shop Stock*

Joan Stosel  
*Buyer/Inventory Supervisor*

Bev Worthington  
*Clerk/Typist*

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Monique Terrier  
*Manager, Dining Services*

Rita Morrissey  
*Assistant Manager*

Philip Ou  
*Head Chef*

Dean Mollon  
*Apprentice Chef*

Hugh Russell  
*Apprentice Chef*

Lam Lan Ng  
*Kitchen Helper*

Harold Boyd  
Monica Fong  
Chine Chine Koo  
Ann Lee  
*Cafeteria Staff*

Michael Chalker  
Kathryn Sidorchuk  
*Members' Lounge*

Ardy Peter Chan  
Kate Duncanson  
Manuel Fialho  
Michael Franklin  
Donald Gray  
Mike Lee  
Marianne Leblanc  
Paul Ngo  
Linda Patterson  
Michael Wong  
*Dining Room Staff*

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Joyce Rowland  
*Coordinator of Volunteer Activity*

Charisse Nebrida  
*Secretary*

### Art Rental Service

Dora Stewart  
*Administrator, Art Rental Service*

Vivien Nicklin  
*Bookkeeper, Art Rental Service*

### Fund Raising Office

George MacKinnon  
*Consultant, Fund Raising*

Frances Brighton  
*Coordinator of Funding*

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Richard J. Wattenmaker  
*Chief Curator*

Caterina Galassi  
*Secretary*

Road Nasgaard  
*Curator of Contemporary Art*

Olga Davison  
*Secretary*

Jeremy Adamson  
*Curator of Canadian Historical Art*

Hilary Read  
*Secretary*

Alan Wilkinson  
*Curator,  
Henry Moore Sculpture Centre*

Merike Kink  
*Secretary*

Katharine A. Jordan  
*Curator of Prints and Drawings*

Mireille Nicholas  
*Secretary*

Marta Hejlova  
*Assistant Curator*

Eduard Zukowski  
*Chief Conservator*

Ralphus Ingleton  
*Practitioner*

William Auchterlonie  
*Curatorial Coordinator*

Anna dello Stritto  
*Secretary/Receptionist*

Eva M. Robinson  
*Registrar*

Barry Simpson  
*Assistant Registrar*

Parin Dahya  
*Secretary*

Ian McMillan  
*Traffic Manager*

Robert Soutar  
*Shipper/Receiver*

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*Chief Preparator*

Reuben Lynch  
*Assistant to the Chief Preparator*

John Banylis  
Stanley Garnicki  
Richard Gold  
Wilbert Headley  
Peter Hillborg  
John Jacikas  
Bruno Kafilinski  
Coleridge Lewis  
Louis Monstvilas  
Peter Vieira  
*Preparators*

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*Librarian*

Lee Greenough  
*Library Co-ordinator*

Larry Pfaff  
*Library Research Assistant*

Karen McKenzie  
*Senior Cataloguer*

Helen Hogarth  
*Library Information Officer*

Oriella Stillo  
*Library Technician*

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*Coordinator of  
Photographic Services*

Faye Craig  
*Assistant to the Coordinator*

James Chambers  
*Head Photographer*

Larry Ostrom  
*Photographer*

Carlo Catenazzi  
*Photographic Technician*

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*Head of Publications*

Mary Squario (Sept. 1977)  
Randi Rafelman  
*Secretary/Assistant*

## The Grange

Margaret S. Machell  
*Keeper of The Grange*

Jennifer Solley  
*Administrative Secretary*

Ruth Keene  
*Historic Housekeeper*

David Harris  
*Assistant Archivist*

Doris Wilton  
*Grange Housekeeper*

Charles Sammons  
*Security/Maintenance*

Jane Cowan  
Elizabeth Peters  
Lynda Russell  
Janice Seger  
Donna Stapley  
Ina Van der Veen  
Marianne Webb  
*Historic Interpreters*

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*Head of Education Services*

Marilyn Jacobs  
*Administrative Secretary*

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*Senior Education Officer*

Linda Kricorissian  
*Education Officer*

Nancy Brown  
Murdoch Chisholm  
Karin Dean  
Terrance Sherrard  
Anna Wadon  
*Guides*

## Secondary Tours

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*Senior Education Officer*

Catherine Bull  
*Education Officer*

Di Bellerby  
Andrew Gregg  
Richard McIlveen  
Renya Onasick  
Lupé Rodriguez  
*Guides*

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Gaynor Kotchie  
*Secretary/Registrar*

Jerome McNicholl  
*Chief Instructor*

Katja Jacobs  
Robert Game  
Andrew Fee  
Anne Mandlsohn  
Anthony McAulay  
*Instructors*

Wayne Mann  
*Chief Guide*

Alison Brannen  
Janet Riggs  
*Guides*

David Moss  
*Chief Technician*

Modris Broze  
Neil Forrest  
*Technicians*

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*Senior Education Officer*

Fred Broun  
*Education Officer*

Karen Finlay  
*Education Officer*

Cheralea Waite  
*Guide*

## Performance Programme

Kate McCabe  
*Education Officer*

## Media (Film) Programme

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*Education Officer*

Margaret Cooper  
*Program Assistant/Secretary*

## Audio-Visual Centre

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Margaret Brennan  
*Cataloguer*

Lynne Burry  
*Cataloguer Assistant*

Patricia MacDonald  
*Loans Consultant*

Norma Elms  
*Secretary*

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Barbara Arsenault  
*Technician*

Myron Jones  
*Assistant Technician*

Lorne Gould  
*Projectionist*

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*Scheduling Manager*

Janice Parkins  
*Secretary*

Patricia Going  
*Tours Secretary/Receptionist*

## Training

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*Education Officer*

Linda Bald  
Lisa Landreth  
*Interns*



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*Head, Extension Services*

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Joan Bosworth  
*Assistant to the Head*

Francis Broun (August 1977)  
Mela Constantinidi  
Glenda Milrod  
Reissa Schrager  
*Exhibition Producers*

Donna Harris  
*Secretary to  
Special Projects Officer*

Diane Vetere (Sept. 1977)  
Grace Desa  
*Scheduling Manager*

Harriet Stroud  
Beverley Watters  
*Assistant to Exhibition Producers*

Karyn Allen (August 1977)  
Elke Town  
*Special Projects Officer*

R. Stephen Dryden  
*Community Education Officer*

Chesley Taylor  
*Head  
Technical Services Department*

Robert Freeman  
Akira Yoshikawa  
*Installation Officers*

Claude Luneau  
*Exhibit Technician*

Bryan Darroch  
*Matter/Framer*

Charles Simpson  
*Carpenter/Shipper/Receiver*

John Goodwin  
*Preparator*

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*Manager of Physical Plant*

Leslie Calvert  
*Secretary*

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*Maintenance Supervisor*

Ernest Wilton  
*Elevator Operator*

Alvaro Chora  
Gerald Dore  
Wayne Hines  
Michael Hough  
James Lambe  
Elizabeth Panko  
Robert Salters  
Crosby Sammons  
Albert Schilling  
Milda Steinmiller  
Pedro Vieira  
Rauni Virtanen  
*Maintenance Staff*

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*Chief Security Supervisor*

Anthony Jackson  
*Assistant Security Supervisor*

Ernest Defauw  
Sidney Dullely  
Eric Jensen  
Ruperto Ligsay  
Victor Tamulaitis  
*Shift Supervisors*

Roger Angeles  
Chung-Hau Cheung  
Desmond Connolly  
Carlos Dapello  
Michael Duggan  
Harold Dunne  
Samuel Ezekiel  
Fred Linde  
Joseph Luciere  
Laurence Madden  
John Nevin  
Frank Puidokas  
Leopoldo Salgado  
Laurence Saulnier  
William Thomas  
Frank Walters  
Kevin White  
James Young  
Justas Zakas  
*Security Officers*

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*Manager, Public Affairs*

Tini Kamphorst  
*Secretary*

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*Head of Communications*

Judith John  
Janet Marsh  
*Communications Officers*

Tesse Grosh  
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*Membership Officer*

Candace Muise  
*Membership Clerk*

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*Head Designer*

Roger Hathaway  
*Designer*

Meiko Bae (December 1977)  
Kathleen Doody  
*Graphic Producer*

Jan Fortune  
*Assistant to Design Unit*

**Coordination of  
Gallery Activities**  
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*Coordinator of Gallery Activities*

Karen Bonham  
*Assistant Coordinator*

Elizabeth Vandersleen  
*Head Switchboard Operator*

Trudy Artman  
*Switchboard Operator*

Margaret Taylor  
*Cloakroom Attendant*

Tom Harris  
*Messenger/Mail Clerk*

Christopher Sedgwick  
*Machine Room Operator*

**Information Services**  
Joanna van Beek  
*Chief Information Officer*

Peggy Wynne  
Deborah Percy  
Ian Wallace  
Rob Sotnick  
Ron Wood  
*Information Officers*

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